

QUINTETT.

**Violine I.**

H. von Herzogenberg, Op.77.

**Allegro appassionato.**

Musical score for a piano piece, featuring 13 staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics (f, sf, mf, p, pp, cresc., dim., espr.), articulation (accents, slurs), and fingerings. The piece is marked "a tempo" and includes a repeat sign with first and second endings.

**Violine I.**

[illegible]

**Violine I.**

VIOLINO I.

*pp* *p cresc.* *sf* *p* *mf*

*dim.* *p* *pp* *p*

*dim.*

*pp*

*4* *Adagio.* *p* *sf* *dim. molto*

*pp* *mf* *sf* *dim. molto*

*p* *mf cresc.* *sf* *sf* *sf*

*ff* *f* *f* *f*

*f dim. poco a poco* *f* *p* *pp*

*ppp* *p* *ppp*

*Allegro molto moderato.*

*f* *p* *dim.* *pp*

*pp* *ppp*

## Violine I.

pp *p cresc.* *f* *p* *mf* *dim.*

*p* *pp* *cresc.*

*f* *cresc.* *ff* *f*

*f* *mf*

*cresc.* *f*

*f* *f* *mf* *G* *mf*

*cresc.* *f*

*f* *ff*

*f* *f* *mf* *dol. dim.*

*p* *pp* *H* *1*

## Violine I.

*G* *p dol.* *pp* *p* *dim.*

*pp* *p*

*espr. cresc.* *p* *mf*

*sf dim.* *p* *dim.*

*pp* *pp* *1 H* *p*

*cresc.* *f*

*sf* *ff* *rit.* *a tempo* *pizz.*

*f* *f* *p* *arco* *mf* *cresc.* *f*

*sf* *cresc.* *ff* *I* *sf*

*f* *cresc.*

*fff*

## Violine I.

**Poco Adagio.**

*p* *mf* *dim. p*

*pp* *mf cresc.* *sf*

**Piu mosso.**

*f* *mf* *pp* *p dol.*

*cresc.* *mf* *p*

*mf espr.* *sf* *cresc.*

**Adagio.** 14 15 16

*ten.* *p*

*p*

*mf*

*dim.* *p* *p cresc.*

*mf* *cresc.* *f* *f* *cresc.* *sf* *dim.*

*dim.* *p rit.*

## Violine I.

**Adagio ma non troppo.**

*p* *sf* *dim. molto* *pp* *mf*

*dim. molto*

*sf* *p* *mf* *cresc.* *sf*

*sf* *ff* *sf* *sf* *sf*

*sf dim. poco a poco* *sf* *p* *pp* *ppp* *p*

*ppp* *p* *f* *p* *pp* *p*

**Allegro tranquillo.**  
sul una Corda

*mf*

*p* *mf*

*B cresc*

*loco*

*sf* *sf*

*cresc.* *sf* *f*

*sf* *ff*

*sf* *sf* *sf*

*dim. dol.* *mf*

**D** 1

*p* *pp*

1824

[illegible]

**Molto Adagio.**

*pp* *pp* *espr.* *cresc.*

*f* *dim.* *p*

*cresc.* *f*

*dim.* *p* *dim.* *pp*

*pp*

*accel. poco a poco - - al -* **Tempo I.**

*pp*

*pp* *p*

*mf* *dim.* *p*

*p espr.* *cresc.* *f* *dim.* *p* *cresc.*

*f* *dim.* *cresc. molto* *f* *dim.* *mf*

*dim.* *p*

*dim.* *ppp*



[illegible]

Violino II.

1 senza Sord.

*p*

*mf* *cresc.*

*f* *dim.* *mf* *dim.*

*p* *E*

*mf* *p* *dim.* *cresc.*

*f* *sf* *sf* *sf*

*F* *2* *p*

*mf* *cresc.* *f*

*dim.* *mf* *dim.*

*G* *p*

*dim.*

Sordine. 7 8 9 5

*pp* Viol. II.

Violine II.

*pp* *p* *pp* *peresc.* *sf*  
*p* *mf* *dim.*  
*pizz. I* *arco*  
*dim.* *pp*  
*cresc.* *p*  
*Adagio.* *p* *sf* *molto dim.* *pp* *mf*  
*dim. molto* *p* *mf*  
*cresc.* *sf* *sf* *sf* *ff* *sf*  
*sf* *sf* *trem.* *sf dim. poco a poco*  
*K* *p* *pp* *ppp* *p*  
*ppp* *p* *f* *sf*  
*Allegro molto moderato.* *p*  
*dim.* *pp*  
*pizz.* *arco* *ppp*

**Quintett**  
 (C moll)  
 für  
 zwei Violinen, zwei Bratschen und Violoncell  
 von  
**Heinrich von Herzogenberg.**  
 PARTITUR UND STIMMEN.  
 Op. 77. Pr. 12 M.  
 Eigentum des Verlegers für alle Länder.  
 LEIPZIG, J. RIETER-BIEDERMANN.  
 Den Verträgen gemäß geschützt.  
 1821.  
 1892.  
 Lith. Anst. v. C. G. Röder, Leipzig.

H. von Herzogenberg, Op. 77.

**Allegro appassionato.**

**Allegro appassionato.**

1

*f* *sf* *cresc.* *f* *p*

*mf espress. sf* *cresc.* *f* *p*

*cresc.* *cresc.* *f*

*A*

*sf* *3* *sf* *f* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

*1* *p*

*B*

*pp* *p* *dim.* *pp* *p* *p*

*cresc.*

*p* *mf*

*2* *p* *dim.* *pp* *pp*

*1 C* *p* *cresc.*

*f* *sf* *ff*

## 11

4

*sf sf sf*

*sf sf sf*

*mf dim.* *pp* *p* *pp* *p cresc.*

*sf* *p* *mf* *dim.*

*pizz.* *E* *p* *cresc.*

*arco* *f* *sf* *sf* *sf* *sf*

*sf* *sf* *cresc.* *ff*

*sf* *sf* *mf* *mf*

*cresc.* *f* *sf*

*G* *mf* *sf*

*cresc.* *sf*

*sf* *sf* *sf* *ff*

*sf* *sf* *sf* *sf*

*sf* *sf* *mf dim.*



1821

## Violine II.

1821

## Violine II.

*sempre p ma espress.*

*pizz.* *arco*

*mf* *p* *cresc.*

*mf cresc.* *f*

*mf* *3* *dim.* *sf* *f* *mf* *pizz.*

*G* *p* *pp* *arco* *p* *dim.*

*pp* *p*

*cresc.*

*p* *mf*

*2* *pp* *pp*

*p dim.*

*1 H* *p* *cresc.*

*f* *sf* *ff*

*rit.* *sf* *sf*

## Violine II.

*dim.* *pizz.* *4* *arco* *mf marc.* *4 H* *p*

*pizz.* *cresc.* *arco* *f*

*sf* *sf* *sf* *sf* *sf*

*I* *sf* *dim.* *p* *dim.* *pp*

*ff* *sf* *sf* *sf*

*K* *sf* *1* *mf dim.*

*L* *3* *cresc.*

*mf cresc.* *f*

*poco sost.* *1* *p* *cresc.*

*sf dim.* *cresc.* *sf dim.* *p*

*1 M* *pp* *1*

*a tempo* *ppp* *pizz.*

## Violine II.

*cresc.* *mf cresc.* *f* *senza sord.* *1* *p* *mf cresc.* *f* *dim.* *mf* *dim.* *p* *1* *mf* *p* *dim.* *cresc.* *f* *sf* *sf* *sf* *F* *2* *p* *mf cresc.* *f* *dim.* *mf* *p* *G* *dim.* *7* *cresc.* *pp* *Sordine.* *mf* *sf*

## Violine II.

*a tempo* *4* *p* *mf* *cresc.* *f* *cresc.* *ff* *I* *sf* *3* *3* *cresc.* *sf* *sf* *sf* *sf* *fff* *Poco Adagio.* *p* *mf* *dim.* *p* *pp* *p* *poco cresc.* *mf cresc.* *sf* *rit.* *Più mosso.* *f* *mf* *pp* *p dol.* *cresc.* *mf* *p* *espress.* *mf* *Adagio.* *sf* *cresc.* *sf* *p* *16*

## Violine II.

Viol. I. *ten.*

*p* *mf* *dim.* *p* *cresc.* *mf* *dim.* *p* *cresc.* *sf* *f* *cresc.* *sf* *dim.*

*Molto Adagio.*

*dim. p rit.* *pp* *f sf* *p* *pp* *cresc.* *f* *dim.* *p* *p* *cresc.* *dim.* *p* *pp*

*acc. al Tempo I.* *pizz.* *p*

## Violine II.

*mf* *dim.* *p* *arco* *p* *cresc.*

*f* *dim.* *p* *cresc.* *f* *dim.*

*cresc. molto* *f* *dim.* *mf* *dim.*

*p* *pizz.* *p dim.* *pp* *arco* *ppp*

*Allegro vivace.* *Sordine.*

*6* *Br.* *mf* *cresc.* *arco* *mf marc.*

*sf* *dim.* *pizz.* *4* *mf* *cresc.*

*arco* *f* *sf* *sf* *sf* *sf* *sf*

*B* *sf* *dim.* *p*

*dim.* *pp* *ff* *sf* *sf*

*C* *sf* *sf*

*1* *mf* *dim.* *p* *D* *3*

# QUINTETT.

1

## Bratsche I.

H. von Herzogenberg, Op. 77.

Allegro appassionato.

The musical score for Violin I is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro appassionato.' The score consists of 14 staves. It begins with a forte (*f*) dynamic and features a variety of musical textures, including triplets, sixteenth-note passages, and sustained chords. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece includes several marked sections: 'A' (measures 15-25), 'B' (measures 26-35), and 'C' (measures 36-45). The score concludes with a first ending marked '1.' and a final forte (*f*) dynamic.



2.

*pp*

*p cresc.*

*cresc. molto*

**D**

*ff sf sf sf*

*sf ff sf*

*sf sf sf*

*sf sf sf*

**E**

*pp*

*dim. 3 p pp*

*p cresc.*

*mf dim.*

**F**

*p pp*

*sempre p ma espress.*

*cresc.*

*pizz. arco*

*mf p cresc. mf*

**1**

13

*p cresc.* *sf* *pp* *pp* *p* *pp* *mf dim.*

*dim.* *p* *pizz. I* *arco*

*dim.* *pp* *cresc.*

**Adagio.**  
*trem.*

*p* *sf* *dim. molto* *pp*

*p* *sf* *dim. molto* *p* *mf cresc.* *sf*

*sf* *ff* *sf* *sf* *sf dim. poco a poco*

**K** *p* *pp* *ppp* *p*

*ppp* *p* *f* *f*

**Allegro molto moderato.**

*p* *dim.* *pp* *pp* *ppp*

## Bratsche I.

1

D

*p* *pp* *pp* *p* *pp*

*pcresc.* *sf* *p* *mf*

*dim.* *p* *pizz.*

E

*cresc.* *f* *arco*

*sf* *sf* *sf* *sf* *sf* *cresc.*

*ff*

F

*mf espress.*

*cresc.* *f* *sf*

G

*sf* *sf* *sf* *sf*

*cresc.* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *ff* *sf* *sf*

This image shows a page of musical notation for a string quartet, likely from a 19th-century manuscript. The score is written for four parts, each on a five-line staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is characteristic of classical or romantic era musical notation. The page is numbered '1' at the bottom right.

## Bratsche I.

**Adagio ma non troppo.**

[illegible]

1821

## Bratsche I.

pizz. *mf* *dim.* *p* *arco* *mf* *cresc.*  
*f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*  
*arco* *sf* *sf* *sf* *sf* *p*  
*pp* *ff*  
*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*  
*mf dim.* *p* *2 L* *p*  
*cresc.* *mf cresc.*  
*f*  
*poco sostenuto* *1* *p* *cresc.* *sf* *dim.* *p* *cresc.*  
*sf dim.* *p* *dim.* *pp* *M* *1*  
*a tempo* *2* *pizz.* *ppp*

## Bratsche 1.

Molto Adagio.  
*f sf* *3* *p* *pp* *f sf* *p* *pp*  
*cresc.*  
*f* *dim.* *p*  
*cresc.*  
*f*  
*dim.* *p*  
*dim.* *pp*  
 pizz. Tempo I.  
*arco* *accel. poco a poco* *p espr.* *p*  
*mf* *f* *dim.* *p*  
*p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*  
*cresc. molto* *f* *dim.* *mf* *dim.*  
 pizz. arco  
*p* *sf* *p dim.* *pp* *ppp*

## Bratsche I.

Allegro vivace.  
Sordine.

Musical score for Bratsche I, page 6. The score is in 3/4 time, key of B-flat major. It features various dynamics (p, mf, f, ff, pp), articulations (pizz., arco), and performance instructions (Sordine.). The score is divided into sections A, B, C, and D. Section A starts with a piano (p) dynamic and includes a crescendo. Section B starts with a piano (p) dynamic and includes a crescendo. Section C starts with a piano (p) dynamic and includes a crescendo. Section D starts with a piano (p) dynamic and includes a crescendo.

## Bratsche I.

Musical score for Bratsche I, page 7. The score is in 3/4 time, key of B-flat major. It features various dynamics (p, mf, f, ff, pp), articulations (pizz.), and performance instructions (Sordine.). The score is divided into sections E, F, G, and H. Section E starts with a piano (p) dynamic and includes a crescendo. Section F starts with a piano (p) dynamic and includes a crescendo. Section G starts with a piano (p) dynamic and includes a crescendo. Section H starts with a piano (p) dynamic and includes a crescendo.



Bratsche II.

Bratsche II. H

*p* *pp* *pp* *p*

*pp* *p* *cresc.* *sf*

*p* *mf* *dim.*

*p* *p* *pp*

*cresc.*

Adagio.

*p* *trem.* *sf* *dim. molto* *pp* *p* *sf*

*dim. molto* *p* *mf cresc.* *sf* *ff* *sf*

*sf* *sf dim. poco a poco*

*p* *pp* *ppp* *p* *p*

Allegro molto moderato.

*f* *sf* *p*

*1* *2*

*3* *4* *5*

*pp* *pp* *pp* *arco*

# Quintett

(C moll)

für

zwei Violinen, zwei Bratschen und Violoncell

von  
Heinrich von Herzogenberg.

PARTITUR UND STIMMEN.

Op. 77.

Pr. 12 M.

Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

1821.  
1892.

Lith. Anst. v. C. G. Röder, Leipzig.

H. von Herzogenberg, Op. 77.

**Allegro appassionato.**

Handwritten musical score for 'The Swan' by Charles-Louis Hanon, Op. 10, No. 6. The score is in 3/4 time, key of B-flat major, and consists of 12 staves. It features various musical notations including dynamics (f, sf, mf, p, pp, cresc., dim.), articulation (accents, slurs), and fingerings (1, 2, 3). The piece is marked 'Andante' and includes a repeat sign at the beginning. The score is divided into sections A and B, with a key signature change to C major at the end.

## Bratsche II.

Musical score for "The Swan" by Charles-Louis Hanon, Op. 10, No. 6. The score is in 3/4 time, key of D major, and consists of 24 measures. It features a single melodic line on a grand staff. The piece is marked with various dynamics including *p*, *pp*, *mf*, *f*, *sf*, and *ff*, and includes articulation marks like accents and slurs. The score is divided into sections labeled D, E, F, and G. The final measure is marked with a "2" indicating a repeat.

## Bratsche II.

**Adagio ma non troppo.**

*trem.*

[illegible]

## Bratsche II.

ff

rit. - - - a tempo

pizz.

1. arco

2. arco

p cresc.

D

cresc. molto

ff

sf

ff

sf

sf

sf

sf

dol. e dim.

E

pp

p

pp

p

cresc.

mf

dim.

p

dim. F

pp

1

1921

sempre *p* ma espress.

pizz.

cresc. *mf*

arco

*p* cresc.

*mf* cresc. *f* *mf* dim.

pizz. *f* *mf* dim. *p* *pp* arco *p*

*pp*

*p* cresc.

*p* *mf*

*sf* dim. *p* *p* dim. *pp* *pp*

*p* cresc.

*f* *ff* rit. *a tempo* *p*

pizz. *sf* *sf* arco *mf* cresc.

*f*

This page of musical notation is for a string quartet, featuring 12 staves. The notation includes various musical symbols, dynamics, and articulations. The key signature is one flat (B-flat), and the time signature is 3/4. The music is divided into sections labeled H, K, L, and M. Dynamics range from *ppp* to *ff*. Articulations include accents, slurs, and staccato marks. The notation is in a standard musical score format with a single system of staves.

**Section H:** Starts with a *mf* dynamic, followed by a *pizz.* (pizzicato) section. Dynamics include *mf*, *dim.*, *p*, *mf*, and *cresc.*

**Section K:** Features a *f* dynamic, followed by a *ff* section. Dynamics include *f*, *ff*, *sf*, *mf*, and *dim.*

**Section L:** Starts with a *p* dynamic, followed by a *cresc.* section. Dynamics include *p*, *cresc.*, *mf*, and *dim.*

**Section M:** Features a *ppp* dynamic, followed by a *pizz.* section. Dynamics include *ppp*, *pp*, *a tempo*, and *pizz.*

## Bratsche II.

*cresc.* *mf cresc.* *f*  
*1 senza sord.* *p*  
*mf cresc.* *f*  
*dim.* *dim.*  
*p* *E*  
*dim.* *mf* *p*  
*cresc.* *f* *sf* *sf* *sf*  
*F* *f* *p*  
*mf cresc.* *f*  
*dim.* *mf* *dim.* *p*  
*G* *dim.*  
*Sordine 12* *pp* *marc.* *p*

## Bratsche II.

*cresc.* *ff* *sf* *I*  
*sf* *cresc.* *sf*  
*sf* *ff* *Poco Adagio.* *p* *mf* *dim. p*  
*pp* *p poco cresc.* *mf cresc.* *sf*  
*rit. Più mosso.* *p* *cresc.*  
*espress. Adagio.* *mf*  
*sf cresc.* *p* *dim.* *pp* *cresc.*  
*3* *sf* *3* *3* *dim.* *dim. pp* *p*  
*p* *p* *cresc.* *mf*  
*dim.* *p* *dim. pp* *p* *dim.*  
*p* *cresc.* *mf* *cresc.* *sf*  
*dim. rit.* *Molto Adagio.* *f* *sf* *p*



## Bratsche II.

pp *cresc.* *f sf p pp* *dim.* *p* *cresc.* *dim.* *p* *dim.* *pp* *acc. poco a poco al* *Tempo I.* *pizz.* *pp* *dim.* *p* *cresc.* *f* *p* *cresc.* *f* *cresc. molto* *dim.*

## Bratsche II.

*mf* *dim.* *p* *arco* *pizz.* *p dim.* *pp* *ppp* *Allegro vivace.* *Sordine.* *marc.* *p* *pizz.* *mf* *dim.* *p* *mf* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *sf* *Barco* *p* *dim.* *pp* *ff* *sf* *sf* *sf* *sf* *sf* *C* *1* *1* *mf dim.* *p* *1* *D* *3*

**Quintett**  
(C moll)  
für  
zwei Violinen, zwei Bratschen und Violoncell  
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PARTITUR UND STIMMEN.  
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1821.  
1892.

# QUINTETT.

## Violoncell.

H. von Herzogenberg, Op. 77.

Allegro appassionato.

Violoncell part for Quintett, Allegro appassionato. The score consists of 14 staves of music in bass clef with a key signature of two flats. It features various dynamics including *f*, *sf*, *mf*, *p*, *cresc.*, and *dim.*, along with articulation marks like accents and slurs. Section markers A, B, and C are present.

## Violoncell.

Violoncell part for Quintett, Adagio. The score consists of 10 staves of music in bass clef with a key signature of two flats. It features various dynamics including *pp*, *p*, *mf*, *dim.*, *sf*, and *cresc.*, along with articulation marks like slurs and accents. Section markers H, I, K, and 1 are present.

Allegro molto moderato.

Violoncell part for Quintett, Allegro molto moderato. The score consists of 4 staves of music in bass clef with a key signature of two flats. It features various dynamics including *p*, *pp*, and *cresc.*, along with articulation marks like slurs and accents. Section marker 1 is present.

## Violoncell.

Violoncell. musical score, page 10. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The notation includes various dynamics such as *p*, *cresc.*, *sf*, *mf*, *dim.*, *p*, *p espr.*, *f*, *sf*, *ff*, *mf*, *cresc.*, *f*, *sf*, *G*, *sf*, *cresc.*, *sf*, *ff*, *sf*, *2*, and *pp*. The piece features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. There are also some rests and fermatas. The score ends with a double bar line and a repeat sign.

## Violoncell.

Violoncell. musical score, page 3. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The notation includes various dynamics such as *rit.*, *a tempo*, *sf*, *p*, *pizz.*, *arco*, *1. 1*, *2*, *f*, *p*, *cresc.*, *cresc. molto*, *ff*, *sf*, *ff*, *sf*, *sf*, *dim.*, *pp*, *p*, *cresc.*, *mf*, *dim.*, *dim.*, *p*, *dim.*, *F*, *pp*, and *sempre p*. The piece features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. There are also some rests and fermatas. The score ends with a double bar line and a repeat sign.

## Violoncell.

Violoncell score for page 4, measures 1-24. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *fff* (fortississimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo), *dim.* (diminuendo), *sf* (sforzando), *rit.* (ritardando), and *a tempo*. The score is divided into sections marked with letters G, H, and I. The final measure of the page is marked with a first ending bracket and the number 1.

## Violoncell.

Adagio ma non troppo.

Violoncell score for page 9, measures 1-12, *Adagio ma non troppo.* The score is written in bass clef with a key signature of two flats. It includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance instructions include *trem.* (tremolo), *dim. molto* (diminuendo molto), *cresc.* (crescendo), and *sf dim. poco a poco* (sforzando diminuendo poco a poco). The score is divided into sections marked with letters A and B.

Allegro tranquillo.

Violoncell score for page 9, measures 13-24, *Allegro tranquillo.* The score is written in bass clef with a key signature of two flats. It includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *sf* (sforzando), and *mf dim.* (mezzo-forte diminuendo). The score is divided into sections marked with letters C and D.



## Violoncell.

Violoncell score for page 8, measures 1-16. The score is in bass clef with a key signature of two flats. It includes various dynamics (p, mf, sf, f, pp, cresc., dim.), articulations (pizz., arco, marc.), and performance markings (I, K, L, M, a tempo). Measure numbers 4, 14, 15, and 16 are indicated.

## Violoncell.

## Poco Adagio.

Violoncell score for page 5, measures 17-32. The score is in bass clef with a key signature of two flats. It includes various dynamics (p, mf, sf, f, pp, cresc., dim.), articulations (pizz., arco), and performance markings (rit., Più mosso, Adagio, 1821). Measure numbers 14, 15, and 16 are indicated.

## Violoncell.

Tempo I.  
arco

*pp* *pp* *p* *mf*

*dim. p* *p espr. cresc.* *f* *dim. p* *cresc.* *f* *dim.* *cresc. molto*

*pizz.*

*f* *dim.* *mf* *dim.* *p*

*arco*

*sf* *p dim.* *pp* *ppp*

Allegro vivace.  
Sordine.

*p* *cresc.*

*sf* *mf* *pizz.* *4* *arco* *mf marc.*

*sf* *dim.* *mf*

*pizz.* *mf* *dim.* *p* *mf*

*cresc.* *f* *sf* *sf* *sf* *sf* *sf*

*B 1* *arco* *p*

*pizz.* *3* *arco* *ff* *sf*

*dim.* *pp* *sf* *sf* *sf* *sf* *sf*

## Violoncell.

*sf* *sf* *sf* *sf* *sf* *mf dim.*

*2* *D* *p* *cresc.*

*mf cresc.* *f*

*senza sord.*

*sf dim.* *p*

*mf cresc.* *f*

*1* *dim.* *mf* *dim.*

*E* *p* *mf* *p*

*dim.* *cresc.* *f* *sf*

*2* *F* *1* *sf* *sf* *p*

*mf cresc.* *f*

*dim.* *mf* *dim.*

*G* *8* *Sord.*




  
 Quintett  
 (C moll)  
 für  
 zwei Violinen, zwei Bratschen und Violoncell  
 von  
 Heinrich von Herzogenberg.  
 PARTITUR UND STIMMEN.  
 Op. 77. Pr. 12 M.

*Eigenthum des Verlegers für alle Länder.*  
 LEIPZIG, J. RIETER-BIEDERMANN.  
*Den Verträgen gemäß geschützt*  
 1821.  
 1892.

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